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Porcelain, Pottery & Glass.



NEW DESIGNS FOR CHINA PAINTING.

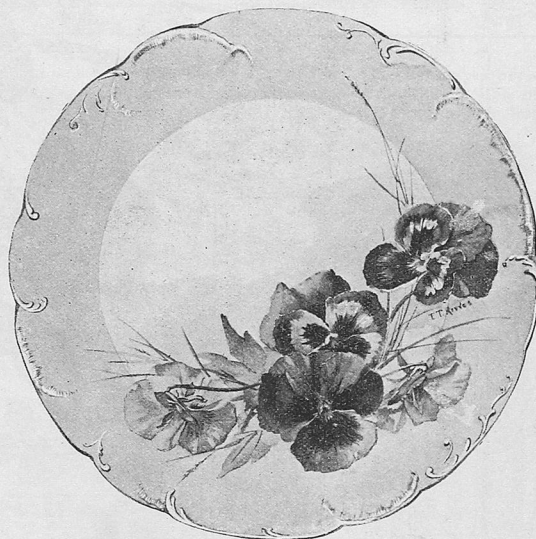
By MRS. N. R. MONA-
CHEST.

TREATMENT OF DESIGN OF VIOLETS
FOR CHINA WITH
MINERAL COLORS.

IF the novice, for whom these directions are given, is not able to make a free-hand sketch of the violets, it would be better to make a tracing and then transfer it accurately

to the china, rather than have it appear in a haphazard fashion devoid of any character.

For the first firing apply a thin wash of violet of gold (deep), taking care to make it a little darker where it is indicated. The lightest parts may or may not be modified with deep blue



PANSY DESIGN FOR PLATE. By E. T. REEVES.

of ornament or use that come in china. If this pattern does not exactly "fit" a little ingenuity can easily make it do so. One may be omitted or another may be even added. The gold grasses also may be left out and some in natural colors substituted. The colors necessary will be deep violet of gold, ruby, deep blue-green, silver yellow, deep red-brown, violet of iron, moss-green, and brown green No. 6. The two that are together are deep purple. The one, as seen from the back, is of a pale lavender tint, and the remaining one is a dull, low tone of reddish brown, with yellow centers.

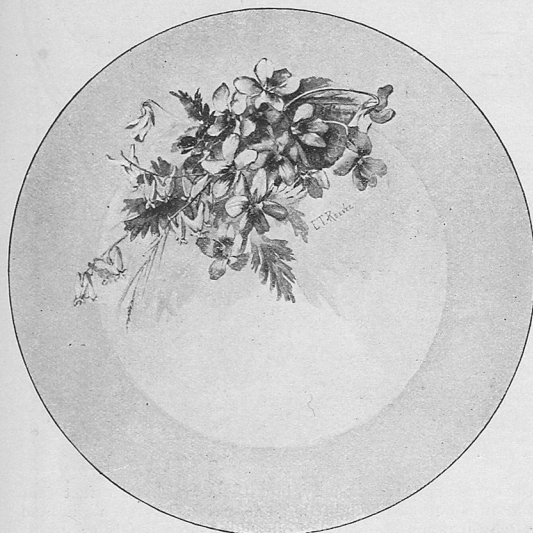
Do not attempt to obtain the full strength of the purple with one sweep of the brush, for if violet of gold is applied thick it will blister in firing. Rather give the petals several successive washes, allowing time to dry before applying the next. Add a little ruby purple in reflected and transmitted lights. The highest lights are cooler, and hence add deep blue-green. The leaves have no detail, are simply an adjunct, and the shadows are vague and indefinite. If a colored ground is wished for, let it be a pale wash of silver yellow, to which a trifle of ivory yellow may be added.

TREATMENT OF DESIGN OF YELLOW ROSES FOR CHINA WITH
MINERAL COLORS.

This may be used entire, as it is in the model, or utilized for various ways, by selecting two or three of the blossoms. By this means this spray may do duty to decorate many pieces and still have sufficient variety.

The necessary colors are silver yellow for the local tint; a thin wash in the lights and its full strength in the brightest parts. For the shadows use chestnut brown and brown green. The centers are chestnut brown with a few touches of brown 4.

The greens are moss green, brown green and dark green No. 7. Add a little violet of iron to some of the stems and make a grayish shadowy background of the above colors by blending softly one into the other a thin wash of each, the brown green predominating.



VIOLET DESIGN FOR PLATE. By E. T. REEVES.

green, and the deeper accents with a touch of ruby purple. Use moss green J, shaded with brown green, and green No. 7 for leaves, stems, etc.

TREATMENT OF PURPLE PANSIES WITH MINERAL COLORS FOR
CHINA.

The accompanying design of pansies is suitable not only for a plate, but may be utilized for many smaller articles

A NEW KILN—THE "REVELATION."

THERE has recently been placed on the market a new kiln, one that has been especially adapted to be used in conjunction with a different fuel than any heretofore used. Wood has been used, so has coal, charcoal and gas, both illuminating and natural, but it remained for Dr. Land to invent a method whereby kerosene or coal oil can be used with the same results and at a much less expenditure.

Although the principle remains the same, the construction

or lowered at the will of the firer. The bulk of oil was at a little distance from the fire, so there was no danger of igniting. The oil was supplied through a small pipe, and the quantity consumed was entirely under the management of the firer by means of small faucets, and only that escaped which was necessary, so that at no time was explosion possible from excess of oil.

Being on a level with the eye, the interior of the muffle and its entire contents are at all times visible, and the moment to draw off the fire may be told with great accuracy.

Most persons have a predisposition against using kerosene,



DESIGN OF YELLOW ROSES FOR CHINA DISH. By E. T. REEVES.

slightly varies from the ordinary studio kilns now in general use.

The one that we saw in active operation was in appearance very much like a small closet containing adjustable shelves. It was elevated to a convenient height, thus obviating any stooping over or reaching down to stack it. A little door opens in front, instead of taking off the entire top.

A stovepipe lined with a non-conducting material carries off all flame, odor and the superfluous heat, which would otherwise increase the temperature of the studio many degrees.

It takes about the same length of time to fire as with gas, more economical, and is absolutely safe.

There were two burners beneath the kiln, which were elevated

fearing its explosive capacity, but it is a well-known fact that cold oil is not easily lighted. The writer has seen a lighted match thrown into a barrel of oil, and it immediately went out. This fact is proved in the burners of this kiln, and therefore to assist it to light and create a flame a piece of asbestos is placed in the burner and then it easily ignites.

With ordinary care—that given to gas—this kiln is as easily operated as any, and it is absolutely devoid of any odor.

Any degree of heat may be obtained necessary to develop the overglaze colors.

It is massively constructed, and the agent claims there is nothing about it that will wear out but the muffle, which may be replaced at a very small cost.